



Matisse et Marguerite

Le regard d'un père
4 avril – 24 août 2025



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Matisse and Marguerite

Through Her Father's Eyes

4 April – 24 August 2025



"In my father's time, we lived with his daily drama, which was painting."

– Marguerite Duthuit-Matisse, 1970

The Musée d'Art Moderne in Paris is staging a groundbreaking exhibition of works by Henri Matisse (1869-1954), one of the greatest artists of the 20th century. Bringing together more than 110 works – paintings, drawings, prints, sculptures and ceramics – the exhibition shows Matisse's view of his eldest daughter, Marguerite Duthuit-Matisse (1894-1982), an essential but discreet figure in his family circle.

The exhibition features numerous drawings rarely, if ever, shown to the public, as well as major works from American, Swiss and Japanese collections, now on view in France for the first time. Photographs, archival material and paintings by Marguerite herself fill out the portrait of this little-known personality.

From Matisse's images of her childhood to the end of the Second World War, Marguerite remained his most constant model and the only one to have featured in his work over several decades. Remarkably frank and intense, his portraits of her convey an emotion that reflects the depth of the artist's affection for his daughter. Matisse seemed to see in her a kind of mirror of himself, as if in his depictions he was finally achieving the "almost complete identification of painter and model" to which he aspired.

This chronologically organised exhibition bears witness to the strength of the bond between the artist and his daughter. Revealing an immense mutual trust and respect, it also offers an insight into the fascinating destiny of a highly singular woman who played a leading role in her father's career.

PRESS RELEASE

Museum Director

Fabrice Hergott

Curators

Isabelle Monod-Fontaine, Honorary
General Heritage Curator

Hélène de Talhouët, PhD in
contemporary art history,
teacher-researcher

Charlotte Barat-Mabille,
curator at the Musée d'Art
Moderne de Paris

Scenic designer

Studio Matters

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Henri Matisse

Marguerite with a Black Cat
Issy-les-Moulineaux, 1910

Oil on canvas

94 x 64 cm

Paris, Centre Pompidou

Musée national d'art moderne / Centre de
création industrielle

Gift of Mrs Barbara Duthuit in memory of
Claude Duthuit, 2013

Credits : © Centre Pompidou, MNAM-CCI,

Dist. Grand Palais RMN / Georges
Meguerditchian

Visitor information

Musée d'Art Moderne de Paris

11 Avenue du Président Wilson

75116 Paris

Tel. 01 53 67 40 00

www.mam.paris.fr

Open Tuesday to Sunday 10am to
6pm

Late opening: Thursdays until
9.30pm

Cultural activities

Information and bookings

Tel. 01 53 67 40 80

Admission

Full rate: 17€

Concessions: 15€

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The eldest of Matisse's three children, Marguerite was born in 1894, offspring of a brief relationship between the artist, then a young painting student, and his model Caroline Joblaud. Legally recognised by her father, she grew up alongside Jean (1899-1976) and Pierre (1900-1989), sons of Matisse and his wife Amélie. "We are like the five fingers of one hand", Marguerite would later write of this close-knit family.

Marguerite's childhood was marked by illness and suffering: at the age of seven her first tracheotomy left a scar she long concealed with the black ribbon that is a distinctive feature of many of her portraits. Deprived of a normal schooling because of her fragile health, she became a thoroughgoing "studio child," an attentive daily witness to Matisse's work. "The spirit of the family was entirely focused on father's efforts," she recalled. Her presence meant that her face figured regularly in the experiments of a painter who found in his daughter a patient, good-natured model, open to his most daring formal adventures.

In 1905 Matisse's *Intérieur à la fillette* (The Museum of Modern Art, New York) depicted Marguerite in the vibrant, colourful style characteristic of Fauvism. The following year, the painter's sensitive response to his daughter unfolded in a superb group of paintings and drawings executed in Collioure, in which the wise schoolgirl with downcast eyes of *Marguerite lisant* (Musée de Grenoble) evolved into a teenager proudly confronting the viewer (Musée Picasso, Paris). More defiant still, the masterly *Marguerite au chat noir* of 1910 (Centre Pompidou, Paris) preceded the austere radical geometrisation of *Tête blanche et rose* (Centre Pompidou, Paris).

The portraits of Marguerite proliferated during the First World War, with her appearing as an elegant young woman, stylishly dressed and wearing elaborate hats. As Matisse spent more and more time in Nice, she was the subject of a major series of balcony portraits, wrapped in a large checked coat, before appearing in the foreground of the monumental *Thé* (LACMA), an evocation of the family garden in Issy-les-Moulineaux.

In 1920, she re-appeared, exhausted and convalescent, in a series of works produced after a painful operation on her trachea. Matisse can be seen here as an anxious father full of tender concern for a daughter finally freed of her scar and her ribbon. Painted in Étretat, in Normandy, these are among the last individual portraits he made of his daughter prior to an interval of twenty-five years. Although Marguerite continued to pose for him in the early 1920s, these paintings and drawings now almost always included a second, professional model, Henriette Darricarrère. The two young women are shown as allies, wearing elaborate ball and carnival outfits in colourful settings in Nice.

Henri Matisse
Marguerite
Collioure, winter 1906-1907 or spring 1907
Oil on canvas
65,1 x 54 cm
Musée national Picasso-Paris
Picasso donation, 1978
Personal collection Pablo Picasso
Credits : Grand Palais RMN (Musée national
Picasso-Paris) / René-Gabriel Ojeda



In 1923, Marguerite married the writer Georges Duthuit and was no longer to be seen in her father's paintings. She nonetheless remained very close to him, acting as intermediary between Matisse, now settled in Nice, and the countless demands from collectors, historians, curators and art dealers. Fiercely meticulous and exacting, she supervised the printing of her father's engravings in Paris. Dedicated to defending his art, she oversaw exhibitions in Berlin and London and went on to direct the catalogue raisonné of his work, a task that was never completed. One room of the exhibition is devoted to her key role in Matisse's career, as well as her own forays into painting and fashion.

"I am made of the stuff of warriors, of the zealous," she wrote in 1943. Her indomitable courage and integrity shone through during the Second World War, when she was arrested and tortured for her part in the Resistance. The last portraits date from 1945, when Matisse discovered the tremendous dangers and suffering she had endured. This final, poignant series of drawings and lithographs echoes a group of equally moving portraits Matisse drew of his grandson Claude, Marguerite's only child, during those dark years.

The video projection by director Elisabeth Kapnist that closes the exhibition uses dozens of archival photographs to trace Marguerite's life alongside her father's art and career. Educational activities will also be offered in a family space where young and old alike can enjoy creative workshops.

With a preface by Barbara Duthuit, whose support was decisive, the catalogue – based on several years' research in the Matisse Archives – complements the exhibition with further in-depth information on Marguerite's life and Matisse's work, as well as previously unpublished extracts from the correspondence between father and daughter. To coincide with the exhibition, the first biography of Marguerite, written by world-renowned Matisse specialist Isabelle Monod-Fontaine and H  l  ne de Talhou  t, will be published by   ditions Grasset.

In addition, a virtual reality experience produced by TSVP and Lucid Realities focuses on Matisse's *La Danse*, a masterpiece from the collection of the Musée d'Art Moderne de Paris.

With the backing of Forvis Mazars 



Henri Matisse
Portrait of Marguerite
Issy-les-Moulineaux, 1918
Oil on wood
46 x 37,8 cm
West Palm Beach, Florida, Norton Museum of Art
Gift of Jean and Martin Goodman of West Palm Beach, Florida, 1986
Credits : Norton Museum of Art

Biography of Marguerite Matisse

August 31, 1894 Birth of Marguerite, the daughter of Henri Matisse (1869-1954) and Caroline Joblaud (1873-1959), in Paris. The child is given her mother's name on her birth certificate.

February 10, 1897 Matisse officially recognizes Marguerite. Both parents are living apart at that time.

January 8, 1898 Matisse and Amélie Parayre get married in Paris; their eldest son Jean is born a year later.

Autumn 1899 Amélie offers to welcome and raise Marguerite as her own child. In 1900, Pierre, Matisse and Amélie's younger son, is born.

July 1901 Marguerite falls seriously ill from diphtheria and has to undergo an urgent tracheotomy. Her damaged larynx will cause her to suffer for many years, making her especially vulnerable and interrupting her schooling. She covers up her scar under high collars, then a black ribbon.

1906 The Matisse family spends the summer in Collioure. Marguerite becomes an essential model for her father, sitting for many drawings and paintings.

1909 The family moves into a large home in Issy-les-Moulineaux, where Matisse will paint *Marguerite with a Black Cat*.

October 1912 Marguerite goes to live with her aunt Berthe Paraye, who runs the Teachers' training college in Ajaccio. She hopes to prepare the degree exam, but the experience turns out to be challenging.

1915 Back with her parents, Marguerite begins to paint. During the war, she participates in group exhibitions.

1918 When Matisse extends his stay in Nice, Marguerite visits him and poses on the balcony overlooking the sea.

May 1919 She undergoes an operation on her trachea.

Summer 1920 After a second surgery, Marguerite spends some time alone with her father in Étretat. For the first time, she poses without the ribbon.

1921 Marguerite joins her father in Nice and poses with Henriette Darricarrère for several drawings and paintings.

December 10, 1923 Marguerite marries Georges Duthuit, a writer and art critic. She disappears from her father's paintings and becomes his agent in Paris, taking on the role of intermediary with galleries and collectors, while overseeing the printing of his engravings.

1925 Marguerite exhibits at the Salon d'Automne and in the "Exhibition of a Group of French Women painters," organized by the Barbazanges gallery.

1930 Marguerite handles the hanging of her father's work at the Thannhauser gallery in Berlin, and is involved in two Matisse retrospectives held in 1931, one in Paris and the other at MoMA in New York.

November 14, 1931 Birth of Claude Duthuit, Marguerite and Georges's only son.

1935 Following her separation from Georges, Marguerite lives alone in Paris. In parallel to managing her father's business, she attempts to bring her fashion projects to fruition and designs a small collection of clothes she presents in England. Her efforts in this area will not be pursued.

August 1940 Marguerite hopes to protect her son from the war by sending him to the United States. She does not know when she will see him again. Prior to Claude's departure, Matisse draws a series of portraits of his grandson from life.

Late 1943 Marguerite gets involved in the activities of the French Resistance, becoming a liaison agent for the Francs-Tireurs et Partisans (FTP).

April 13, 1944 Marguerite is arrested in Rennes by the Gestapo, then tortured and imprisoned.

August 3, 1944 She is deported towards Germany with other political prisoners, and miraculously set free in Belfort on August 26.

January 1945 Marguerite is reunited with her father in Vence. Overwhelmed, Matisse draws two portraits of his daughter.

1946 Matisse entrusts Marguerite and Georges with compiling the catalogue raisonné of his oeuvre.

November 3, 1954 Death of Matisse in Nice, with Marguerite by his side. Up until her own death, she will continue promoting her father's work on a daily basis.

April 1, 1982 Death of Marguerite Duthuit-Matisse in Paris.

Introduction

Of all the faces Matisse painted, one stands out for its special emotion: that of his daughter Marguerite. The artist created over one hundred portraits of her from childhood to adulthood. Marguerite Matisse was his most faithful model—the only one to have inhabited his oeuvre over the course of several decades.

The painter found his daughter to be an empathetic and intrepid model, willing to go along with his boldest experiments. More than anybody else, she allowed the painter to let go and venture into unknown territories. "This painting wants to take me somewhere else," he told her one day when she was sitting for him, "Do you feel up to it?" This deep complicity would give rise to some of Matisse's most beautiful and radical paintings, but also many drawings, some of which are exhibited here for the first time in France.

Together, these portraits bear witness to the strength of the bond uniting father and daughter. They offer a glimpse of Matisse as an attentive and thoughtful parent, filled with affection for his ailing child, and then admiration for the daughter who, at age fifty, risked her life to get involved in the French Resistance. They provide an opportunity to highlight the little-known fate of this key member of the painter's entourage, and shed light on a more personal and intimate dimension of the oeuvre by one of the greatest twentieth-century artists.



Unknown photographer
*Henri Matisse, Amélie Matisse and
Marguerite Matisse in Collioure*
1907
Photograph
Archives Henri Matisse
Credit : Archives Henri Matisse

"That little girl..." 1894-1905

The daughter of Henri Matisse and Caroline Joblaud, Marguerite was born in 1894. Unmarried, the couple had met in Paris, after Matisse had left his native northern France to study painting in the capital. He was only twenty-four at the time.

In 1897, the couple separated and Matisse officially recognized Marguerite, who would take his name from then on. The following year, the painter married Amélie Parayre, who offered to raise Marguerite as her own child. Affectionately nicknamed “Margot,” the little girl forged a deep bond with her adoptive mother and grew up alongside her brothers Jean and Pierre. “We are like the five fingers of one hand,” she would later write about this close-knit family.

Her childhood was affected by illness: at the age of seven, following a bout of diphtheria, she underwent a first tracheotomy, whose scar she would long hide under high collars or a black ribbon, a distinctive feature of her portraits. Deprived of a normal education because of her poor health, she became a true “studio kid,” an attentive observer of Matisse’s work. The chromatic audacity of her father’s paintings was completely natural to her: she was immersed daily in the bold colors that caused a scandal, and was dubbed “Fauvism,” at the Salon d’Automne in 1905.

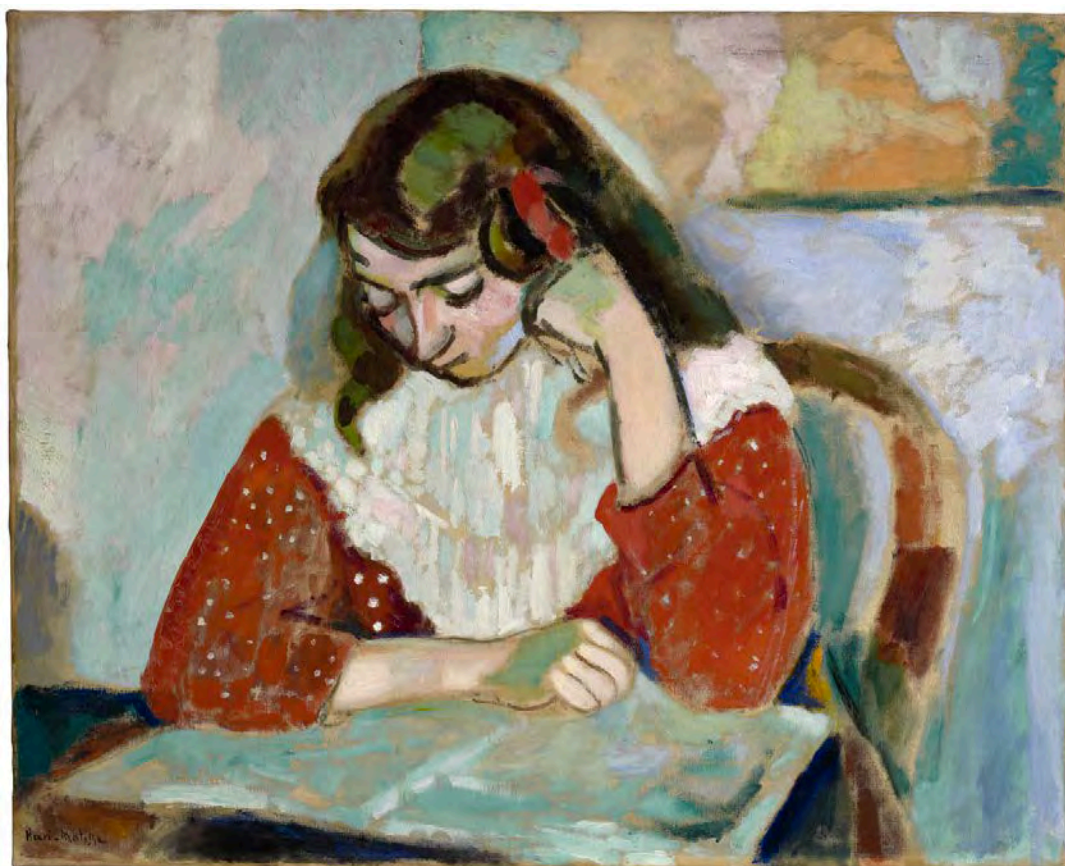


Henri Matisse
Interior with a Young Girl (Girl Reading)
Paris, quai Saint-Michel, fall-winter 1905-1906
Oil on canvas
72,7 x 59,7 cm
New York, The Museum of Modern Art
Gift of Mr. and Mrs. David Rockefeller, 1991
Credit: Digital image, The Museum of Modern Art,
New York/Scala, Florence

Collioure, 1906-1907

In summer 1906, Matisse, Amélie, and their three children settled in Collioure, a modest fishing village located on the Mediterranean coast. There, the painter made his first major series of works after *Marguerite*. Then twelve years old, the little girl became one of her father's favorite models, appearing on works in various media. Iterations of her long hair with a red ribbon feature in several paintings and drawings, but also on an engraving, a sculpture, and a ceramic plate.

Within this profuse body of work, one portrait stands out and will become one of Matisse's most emblematic paintings—*Marguerite Reading*, which the painter chose to exhibit at the Salon d'Automne starting in October 1906. The little girl seems absorbed in her reading, her head propped on her fist. Her position is reminiscent of the one in the Fauve painting Matisse created a few months earlier in Paris, but the artist's approach has already changed. The vivid and fragmented brushstrokes have given way to a calmer, more collected technique. A new meditative force imbues the canvas, whose tight framing accentuates the feeling of intimacy.



Henri Matisse
Marguerite Reading
Collioure, summer 1906
Oil on canvas
64,5 x 80,3 cm
Musée de Grenoble Legs Agutte-Sembar, 1923
Credit : Ville de Grenoble / Musée de Grenoble-
J.L.Lacroix

Marguerite, an avant-garde model

Marguerite offered her father a changing, sometimes rebellious face. The quiet schoolgirl with lowered eyes quickly became a proud teenager with an intense stare. These two portraits show her transition from a small child to a young girl: Marguerite's hair is now pulled back, whereas her posture suggests both a willful and reserved personality.

Matisse adopted a new approach, characterized by the simplification of forms and color combinations. In her portrait with "Marguerite" written above, the painter's daughter stands out against an abstract monochromatic ground, like an icon. Her rosy cheeks reappear in the masterful 1910 portrait, in which Marguerite poses with a black cat: the young girl stares straight into her father's eyes while vivid springtime colors enhance her bright face.

Far from passively letting herself be painted or drawn, Marguerite held up a kind of mirror to Matisse. The artist recognized himself in her, just as he came up against an implacable and fascinating otherness, peering at his daughter with the same concerned rigor that he applied to himself.



Henri Matisse
Marguerite
Collioure, winter 1906-1907 or spring 1907
Oil on canvas
65,1 x 54 cm
Musée national Picasso-Paris
Donation Picasso, 1978
Collection personnelle Pablo Picasso
Credit : Grand palais RMN
(musée national Picasso Paris) /René-Gabriel Ojeda

War portraits, 1914-1916

In late 1912, Marguerite left for Corsica with her brother Pierre; she hoped to resume her studies with her aunt Berthe Parayre, who directed the Teachers' College in Ajaccio. The experience turned out to be challenging: in April 1914, Marguerite abandoned her plan to take the qualifying exam for the degree and went back to live with her parents. The family was then dividing their time between the Quai Saint-Michel studio in Paris and the vast upper-middle-class home they had purchased in Issy-les-Moulineaux.

Once again present alongside her father on a daily basis, Marguerite sat for a series of portraits that culminated in a highly geometric, austere, and unsettling painting: *White and Pink Head*. During those dark years, marked by the onset of the First World War, Matisse developed a radical and uncompromising way of painting. Marguerite went along with him in that new adventure, lending her face to a number of experiments in painting, drawing, engraving, and sculpture.



Henri Matisse
White and Pink Head
Paris, quai Saint-Michel, summer 1914 - early 1915
Oil on canvas
75 x 47 cm
Paris, Centre Pompidou
Musée national d'art moderne/Centre de création industrielle
Purchased in 1976
Credit : Centre Pompidou, MNAM-CCI, Dist.GrandPalaisRmn / Philippe
Migeat

Mademoiselle Matisse, between Nice and Paris, 1918-1919

In early 1918, Matisse extended his stay in Nice, finding renewal in the Mediterranean light. He took up residence in a hotel room, then a small apartment overlooking the sea. Marguerite visited him for a few days in February, then April. She posed there on the balcony, bundled up in a stunning black-and-white plaid coat by Paul Poiret. The thin bars of the balustrade allow for a glimpse of the landscape reduced to the essential, whereas the air and light of the sea circulate freely around her.

Back in Paris in autumn, Matisse undertook another series of portraits of his daughter, this time sitting inside against a neutral background. A more melancholic tone permeates these paintings in dark colors. The sole whimsy, Marguerite is wearing a different hat each time, which attests to her interest in fashion—she would try to pursue it as a career—akin to her father's affinity for decorative patterns and textures.

In summer 1919, Marguerite sat for a monumental canvas in the garden at Issy-les-Moulineaux. A chapter was about to end since, for the first time, she found herself paired with another female model.



Henri Matisse
Portrait of Miss Matisse
Nice, quai des États-Unis, spring 1918
Oil on canvas
72 x 52,5 cm

Kurashiki, Ohara Art Foundation, Ohara Museum of Art
Credit : Ohara Art Foundation, Kurashiki, Japan

Étretat, 1920

In spring 1920, Marguerite underwent a final surgical procedure, which would free her at last from her black ribbon. From that point on, there would “merely be the trace of what had earlier been a hole,” she wrote. Her father then took her to Étretat in Normandy for a dual purpose: to help her regain her strength in the invigorating, iodized climate of the Channel seaside, and for him to work on new subjects, under the shifting skies that had already inspired Gustave Courbet and Claude Monet, amongst others.

Sitting on the beach, Marguerite appears as a tiny silhouette bundled up in her black-and-white plaid coat, protected by a huge rocky arcade. She is also depicted in works executed inside, against the patterned wallpaper of her hotel room. Still convalescing, Marguerite often looks exhausted, her hair loose like when she was a child. One painting represents her asleep, her eyes closed and her throat finally liberated—a sweet and precious picture that shows a tenderness Matisse hardly ever expressed in paint, and reserved for his daughter. Souvenirs of that sojourn spent alone together, these works indicate a return to life for the young woman.



Henri Matisse
Marguerite Sleeping
Étretat, summer 1920
Oil on canvas
46 x 65,5 cm
Private collection
Credit : Private collection / © Martin Parsekian

With Henriette Darricarrère, Nice, 1921-1922

In autumn 1920, Matisse moved to Nice, where he would spend most of his time from then on. In January 1921, Marguerite joined him for several months at the Hotel de la Méditerranée. She visited him again in September, this time at the painter's rented apartment on Charles-Félix Square.

Something had shifted—in her father's paintings, Marguerite no longer features alone but alongside Henriette Darricarrère, a young professional model. These canvases are no longer portraits, strictly speaking: seen from further away, her face is barely detailed, sometimes even turned away. The young woman finds herself relegated to a secondary role. Without her ribbon, she is mainly recognizable by her hair, which is lighter than Henriette's. Complicit, both women often appear wearing costumes in decors with sumptuous fabrics and colors.

In 1923, Marguerite married the writer and art critic Georges Duthuit. She disappeared from her father's paintings and became his agent in Paris, playing a crucial role in his career. A confidant and demanding critic of his work, she did not shy away from shaking him up: "I think daddy wore out the light in Nice," she wrote. "I don't mean to say that I don't like these canvases—no—but I think that a certain kind of profound emotion is achieved more readily if it isn't drowning in light."



Henri Matisse
The Moorish Screen
Nice, place Charles-Félix, september 1921
Oil on canvas
91,9 x 74,3 cm
Philadelphia Museum of Art
Bequest of Lisa Norris Elkins, 1950
1950-92-9
Crédit : courtesy Philadelphia Museum of Art

Marguerite at work

Marguerite, the former “studio kid,” took up painting herself as an adult. Having grown up immersed in Matisse’s painting, she later painted still lifes, landscapes, and strikingly intense self-portraits. On several occasions, she exhibited her paintings alongside works by her father and other contemporaries. In 1926, when she was participating in the “Exhibition of a Group of French Women Painters,” a critic praised her work for “its strong and personal directions that allow her to successfully shoulder the heaviest of legacies.”

But Marguerite seemed to lack confidence. Giving up painting, she embraced dress-making, aspiring to work in fashion. In 1935, she presented a collection of roughly twenty styles in England. Although the initial response was encouraging, she did not pursue her efforts in this field.

Managing her father's business required her constant attention. Extremely meticulous and exacting, she oversaw the printing of Matisse's engravings and illustrated books, and became "her father's eye," the only one worthy of his trust. She installed Matisse exhibitions in Berlin and London as well, and would later be responsible for the catalogue raisonné of his oeuvre, a task left unfinished.



Henriette Darricarrère
*Sitting in Nice for the painting Conversation under the
 Olive Trees (Marguerite and Henri Matisse)*
 1921
 Photograph Archives Henri Matisse
 Credit : Archives Henri Matisse

The Face of Return, 1945

Following a twenty-year break, Matisse drew his daughter's face again in 1945, several months before the end of the Second World War. The circumstances were dramatic: now fifty years old, Marguerite had just overcome terrible ordeals and had barely escaped being deported as a political prisoner.

Involved in the French Resistance at the risk of her life, she had become a liaison agent for the Francs-Tireurs et Partisans (FTP) in January 1944, deeming that “we cannot nor should we lose interest in the era in which we are living—in those who are suffering, who are dying.” Informed on, she was arrested by the Gestapo. Tortured, she withstood their interrogations before being imprisoned in Rennes, then deported en route to Germany on the eve of the Allied liberation of the city. Miraculously, she was set free before reaching the border in Belfort, on August 26.

Withdrawn in Vence and seriously weakened, Matisse was oblivious to his daughter's clandestine activities. After months of silence, father and daughter were finally reunited in January 1945. Overwhelmed by her story—"I identified so greatly with your memories that I was absolutely devastated,"—Matisse drew two portraits of his daughter. Along with the lithographs he made a few months later, this was the last time Marguerite appeared in her father's oeuvre.

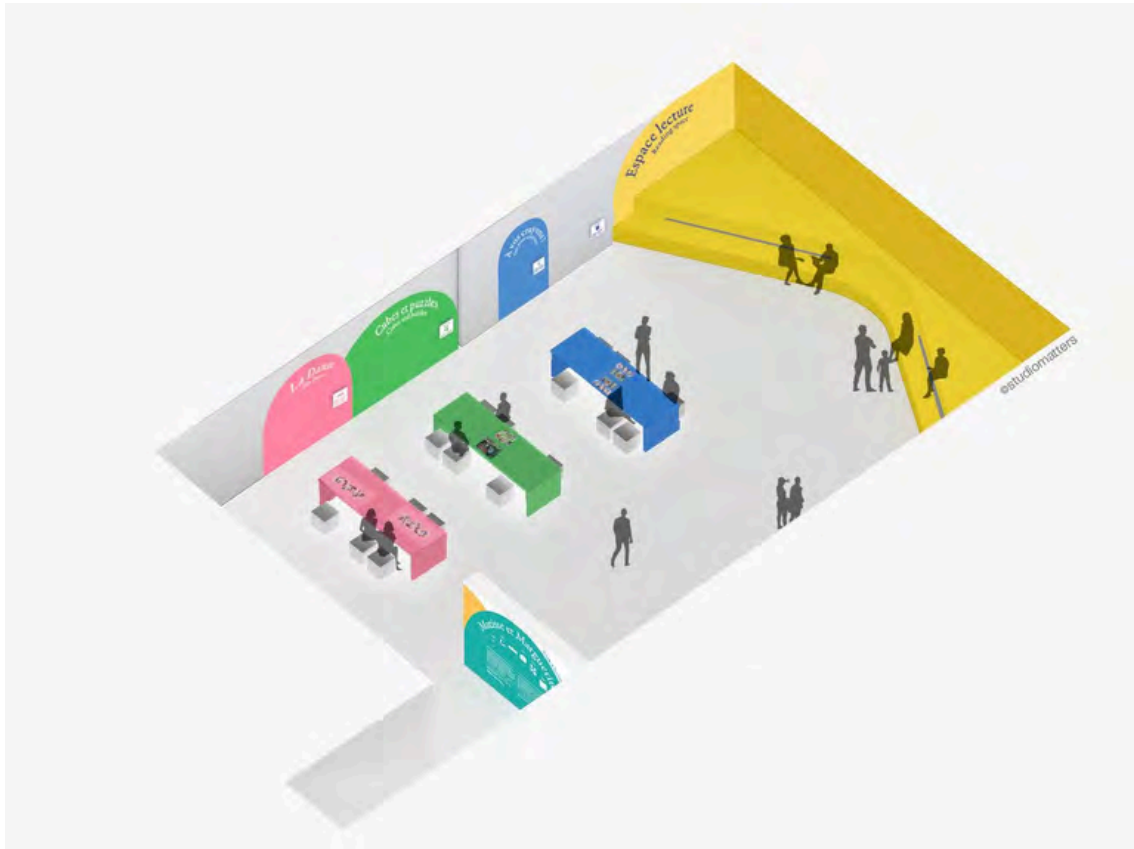


Henri Matisse
Marguerite
Vence, January 1945
Charcoal on paper
48 x 37 cm
Private collection
Crédit : Private collection / © Jean-Louis Losi

Family space at the end of the exhibition

An area dedicated to family awaits you at the end of the exhibition. A variety of games and a reading place allow young and old alike to share moments of creativity.

Upon presentation of an exhibition ticket and subject to availability.



Virtual Reality Experience

Danse Danse Danse Matisse

Between 1906 and 1954, Henri Matisse created over twenty paintings exploring the theme of dance. This subject shaped many of his artistic choices, influencing his style and technique. Movement and dance were constant sources of inspiration for the master of colour throughout his lifelong work.

An immersive, dance-led journey through Henri Matisse's most iconic works, *Dance Dance Dance – Matisse* invites viewers to step inside his world. Featuring an original choreography by Sarah Silverblatt-Buser, in which the user takes part, it pays tribute to the vibrant movements and colours that define his art. This journey into dance and painting grants an intimate view into the creation of some of his greatest masterpieces, including *La Danse de 1909* (The Museum of Modern Art, New York), *La Danse de Merion* (Barnes Foundation, Philadelphia), *La Danse inachevée*, and *La Danse de Paris* (Musée d'Art Moderne de Paris).

This immersive virtual reality experience is making its world premiere at the Musée d'Art Moderne de Paris from 4 April to 25 August 2025 as part of the exhibition *Matisse and Marguerite: Through Her Father's Eyes*. Sparking a conversation with this exhibition, it also resonates with the monumental panels *La Danse inachevée* and *La Danse de Paris*, displayed on the museum's third floor.

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Visitor information

PARIS MUSEUM OF MODERN ARTS

Postal address

11, avenue du Président Wilson, 75116 Paris
Tél. 01 53 67 40 00 www.mam.paris.fr

Public transport

- Metro : Alma-Marceau ou Léna (ligne 9)
- Bus : 32/42/63/72/80/
- Vélib's bike station : 4 rue de Longchamp ; 4 avenue Marceau ; place de la reine Astrid ; 45 avenue Marceau or 3 avenue Bosquet
- Bike : Bicycle parking spaces are available in front of the museum entrance.
- RER C : Pont de l'Alma (ligne C)

Opening hours

- Tuesday-Sunday, 10am - 6pm (last entry 5:15pm)
- Closed on Monday and on some public holidays
- Open late: Thursday until 9.30pm

Admission

Full rate: 17 €
Reduced rate: 15 €
Free for visitors under 18

Combined ticket with *Gabriele Münter* exhibition, full price: 20 €
Combined ticket with *Gabriele Münter* exhibition, reduced rate : 18 €

The exhibition is accessible to people with motor disabilities and reduce mobility.

No-queue tickets: www.mam.paris.fr

Paris Musées

THE NETWORK OF MUSEUMS OF THE CITY OF PARIS

United since 2013 under the Paris Musées banner, the City of Paris museums and heritage sites are home to collections as remarkable for their diversity as for their quality. In a gesture of outreach visitor services have been upgraded, more attractive entrance fees introduced for temporary exhibitions, and special provision made for visitors unfamiliar with this kind of cultural context.

The permanent collections (which are free), the temporary collections and the varied cultural activities drew 4,8 million visitors in 2024.

By consulting the Paris Musées website you can keep up to date on what's happening at the museums, get acquainted with the collections, and prepare your visit: parismusees.paris.fr

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All information: Museum reception or : www.parismusees.paris.fr

